2005-06

Saturday, October 29, 2005
7:30 pm. Victoria College Chapel

University of Toronto Faculty of Music
Presents

University Women's Chorus & Master Chorale

Master Chorale Tutti - Lori Anne Dolloff, conductor
Christina Chern, pianist

Missa Brevis Sancti Joannis de Deo "Little Organ Mass" — Joseph Haydn
Amy Zampiero, soprano soloist; Konrad Harley, organist

Blow Blow Thy Winter Wind — John Rutter

Master Chorale Ladies

Salve Regina — Javier Busto

Visa fran Utanmyra (Quite Solitude) - Folk melody — Dalecarlia
arr. by Carl-Bertil Agnestig

Vesi vasyy lumen alle (water under snow is weary) — Harri Wessman
Flute soloist: Hannah Rahimi

Master Chorale Men - Brainerd Blyden-Taylor, conductor

Chicken in the Garden — Stephen Hatfield

Ave Maria — Giulio Caccini
Flute soloist: Jacky So

University Women's Chorus - Robert Cooper C.M., conductor
Mia Bach, pianist

Duo Seraphim Clamabant — Tomas Luis Victoria

Ave Maria — David MacIntyre

Liebeslieder Waltzes — Johannes Brahms
Rede, Madchen, allzu liebes
Am Gesteine rauscht die Flut
O die Frauen
Wie des Abends schone Rote
Ein Kleiner, hubscher Vogel
Wohl schon bewandt war es
Nein es ist nicht auszukommen
Pianist: Jennifer Szeto

Keewaydin — Harry Freedman
Soloists: Melanie Lamoureux, Shannon Thomson, Megan Prashad, Charlotte Mundy, Jocelyn Howard, Tamara Vaughn

Elijah Rock — arr. Clifton Noble, Jr.

Combined Choirs - Lori Anne Dolloff, conductor

Hope for Resolution — arr. Paul Caldwell & Sean Ivory

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Program Notes

DUO SERAPHIM CLAMABANT (1583)
Tomas Luis de Victoria (1548-1611) is considered one of the greatest Spanish composers of the Renaissance. *Duo Seraphim Clamabant* was composed in 1583 for the young choristers at San Girolamo della Carita. Like many of Victoria's compositions it contains a heartfelt, personal expression, perfectly wedded to the text. The four treble voices represent angels joyfully singing praises to God.

Duo Seraphim clamabant alter ad alterum
Two angels cry aloud unto each other
Sanctus Dominus Deus Sabaoth
Holy, Lord God of Sabaoth
Plena est omnis terra Gloria ejus
All the world is full of thy glory,
Tres sunt, qui testimonium dant in coelo
Three which hear testimony in heaven
Pater et Verbum, et Spiritus sanctus
Father, Word and Holy Spirit
Et hi tres unum sunt.
And all these three are one.

AVE MARIA (1994)
Vancouver composer David MacIntyre's setting of *Ave Maria* was composed for the Elektra Women's Choir in 1994, in honour of the 35th Anniversary celebration of the Canadian Music Centre. MacIntyre's unusual musical approach to the text is meant to portray a phenomenon that occurred during Bosnia Herzegovina's bloody civil war where small groups of children were reported to have run to the nearby hills to see visions of he Virgin Mary. The anticipatory nature and celebration of those daily visitations are successfully reflected through driving, ecstatic rhythmns, and repetitive harmonies punctuated with breathless, sudden silences.

KEEWAYDIN (1971)
Keewaydin was commissioned for the Bishop Strachan School Choir of Toronto. The purpose of the piece is to prepare young singers for contemporary musical experiences by stressing intervallic relationships rather than notes of a scale. The text is made up of Ontario place names taken from the language of the Ojibwa Indians nation. The use of the words is purely for evocative quality and

not their individual meaning. Considered one of Freedman's most popular and effective choral works, *Keewaydin* aptly captures the surrounding sound of nature.

LIEBESLIEDER WALTZES (1867)
Brahms came to vocal music through association with his mentor, that great lyrical spirit Robert Schumann and like Schumann soon learned how to lift the voices on 'wings of song'. Brahms' set of Waltzes for Piano duet scored such a popular success that his publisher Simrock encouraged Brahms to produce more pieces in the same mood. The result was the first set of *Liebeslieder (Love Song) Waltzes.* The poems are all from a vaguely oriental collection called Polydora (1855). The sentiments indulged and the attitudes struck are conventional ones of courtly love, but they provide a variety of moods and pictorial situations that Brahms transmutes with all the considerable invention at his command with nimble dancing rhythmns and sparkling duo piano accompaniments.

HOPE FOR RESOLUTION
A Song for Mandela and de Klerk
arr. by Paul Caldwell & Sean Ivory

* Thula sizwa is a South African freedom song. The language is Zulu.

Thula sizwe, ungabokhala,
uJehovah wakho uzokunqobela.
Inkululeko, sizoyithola,
uJehovah wakho uzokunoqobela.

Nation, do not cry.
Jehovah will protect us.
We will attain freedom.
Jehovah will protect us.

Texts and Translations

BRAHMS' LIEBESLIEDER

Rede, Mädchen, allzu liebes
Rede, Mädchen, allzu liebes,
das mir in die Brust die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweiche;
Willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, dass ich komme?

Rasten ohne traute Wonne,
nicht so bitter will ich büssen.
Komme nur, du schwarzes Auge,
komme, wenn die Sterne grüssen.

Tell me, maiden, dearly loved one
Tell me, maiden, dearly loved one,
Who has fired these wild passions
Through the composure of my heart
With her glances!

Will you not soften your heart?
Will you remain overly devout,
Continue without intimate bliss,
Or shall I come to you?

To remain without blissful joy,
I don't wish such severe penance,
Only come, my dark-eyed one,
Come when the stars arrive.

Am Gestein rauscht die Flut

Am Gestein rauscht die Flut
heftig angetrieben,
Wer da nicht zu seufzen weiss,
lernt es unter'm Lieben.

Over the rocks rushes the torrent

Over the rocks rushes the torrent,
Violently driving;
He who knows not how to sigh
Will learn it from Love.

O die Frauen
O die Frauen, o die Frauen,
wie sie Wonne, Wonne tauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen.

Wie des Abends schone Röte
Wie des Abends schöne Röte
möcht' ich arme Dirne glüh'n,
einem, einem zu gefallen
sonder Ende Wonne sprüh'n.

Ein Kleiner, hübscher Vogel
Ein kleiner, hübscher Vogel nahmden Flug
zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte so wie der.

Leimruten Arglist tauert an dem Ort,
der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
ich saümte doch, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,
Da tat es ihm, dem Glülichen, nicht and.
Wenn ich ein hübscher, kleiner Wogel wär,
ich säumte nicht, ich täte doch wie der.

Wohl schön bewandt war es
Wohl schön bewandt war es vorehe
mit meinem Leben, mit meiner Liebe,
durch eine Wand, ja durch zehn Wände
erkannte mich des Freundes Sehe

doch jetzo, wehe,
wenn ich dem Kalten auch noch so dicht
for'm Auge stehe,
es merkts sein Auge, seine Herze nicht.

Nein, es ist nicht auszukommen
Nein, es ist nicht auszukommen mit den Leuten;
Alles wissen sie so giftig auszudeuten,

Bin ich heiter, hegen soll ich lose Triebe;

bin ich still, so heisst's, ich ware irr aus Liebe.

Oh the ladies
Oh the ladies, oh the ladies
How they bring joy and rapture!
I'd have become a monk long ago
Were it not for the ladies

Like the evening's lovely redness
Like the evening's lovely redness
Would I glow, poor girl;
Someone, someone for my sake,
Showering me with endless happiness.

A little, charming bird
A little, charming bird took flight
To a garden, where he found fruit aplenty.
Were I a cute little bird,
I wouldn't wait, I'd do as he.

Cunning lime twigs were waiting there;
The poor bird could not get away.
Were I a cute little bird,
I'd surely pause, I wouldn't do as he.

The bird was taken by a lovely hand,
Which made him not mind, lucky thing.
Were I a cute little bird,
I wouldn't wait, I'd do as he.

It was so wonderful before
It was so wonderful before,
My life, my love.
Through a wall, even through ten walls
My friend could see me.

But now, alas,
Though I stand ever so close
To his cold stare,
His eye, his heart notice not.

No, there is no getting along
No, there is no getting along with the crowd;
They misinterpret everything so poisonously.
When I'm merry, they warn of loose morals;
When I'm quiet, according to them, I'm overcome with love.

Upcoming concerts featuring U of T Choirs

Music of Remembrance
November 9 & 10
The MacMillan Singers perform with the Toronto Symphony Orchestra
8 pm. Roy Thomson Hall. For tickets call 416.598.3375

The Joy of Singing! - A holiday concert
Friday, December 2
U of T Choirs with brass ensemble in music by Bach, Honegger and Imant Raminsh.
7:30 pm. St. Basil's Church. $13($7 senior/student)

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BIOGRAPHIES

Brainerd Blyden-Taylor is the Founder, Artistic Director and conductor of The Nathaniel Dett Chorale, Canada's first professional chamber choir dedicated to the creation and performance of Afrocentric music of all styles. Born in Trinidad & Tobago, Mr. Blyden-Taylor immigrated to Canada in 1973. He founded The Chorale in 1998, in response to a musical void in Canada; there had never before been a professional ensemble dedicated to the dissemination of Afrocentric choral music. The response that The Chorale has received in Canada and the United States since its inception has certainly given credence to Mr. Blyden-Taylor's vision.

Mr. Blyden-Taylor works frequently as a guest conductor, having appeared with organizations such as the Toronto Symphony Orchestra, Symphony Nova Scotia, the Hannaford Street Silver Band, Nova Scotia Youth Choir, Ontario Youth Choir and the New Brunswick Choral Federation Youth Sing. He has recently completed a 25-year tenure with The Orpheus Choir of Toronto, and he has also worked as a conductor, artistic director and artistic advisor for the Nova Scotia Mass Choir and the Algoma Festival Choir.

Mr. Blyden-Taylor is currently a member of the teaching staff at the Faculty of Music, University of Toronto. He is also a Master Teacher with the Toronto Board of Education, coaching teachers and students in conducting and choral technique. In constant demand as a Clinician, Adjudicator and Lecturer, engagements this season include the Conference on Black Musics in Canada - York University, Toronto; Canadian Rocky Mountain Festival - Banff, Alberta; Tempo 2003 Manitoba Music Conference; Minister's Conference & Organist and Choir Director's Guild Workshop - Hampton University, Virginia; Festival 500, Newfoundland; Vancouver Kiwanis Music Festival; National Association of Negro Musicians Conference - Detroit, Michigan; and Manitoba Choirfest.

In addition Mr. Blyden-Taylor is an active church musician, serving currently as Music Director of St. Timothy's Anglican Church, North Toronto. He has also been

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appointed recently as Artistic Advisor to the newly formed Roots Festival in the municipality of Chatham-Kent, Ontario.

One of Canada's leading choral conductors, **Robert Cooper, C.M.,** began his career under the tutelage of Helmuth Rilling and Robert Shaw. He is currently the Artistic Director of the *Orpheus Choir of Toronto*, *Chorus Niagara*, the *Opera in Concert Chorus,* and is a teaching member of the Choral Department, Faculty of Music, University of Toronto. As a superb choral trainer and conductor, Mr. Cooper also provided strong artistic leadership to the *Toronto Mendelssohn Youth Choir* for 22 successful years, influencing over 2000 young adult singers. Many of those singers have gone on to solo careers, while others are adding their own voices to various choirs across Canada.

He enjoys a distinguished career as a guest conductor and clinician working with many of Canada's leading choral organizations and provincial choral federations. He has had the honour of conducting the *National Youth Choir* of Canada and made his Carnegie Hall debut in 1997 for a Celebration of Canadian Choral Music. He recently conducted concerts with Symphony Nova Scotia and the London Symphony, as well as conducting Newfoundland's *Festival 500* and productions for Toronto Operetta Theatre. In addition to his work with choirs, Robert Cooper has been involved with the presentation of more than 80 operas and has been a frequent guest conductor with opera companies across Canada. This October Mr. Cooper adjudicated the international choral competition *Let the People Sing* in London, England. He has also recorded CD's of both opera and choral music and provided choral backup for films and Stratford Festival productions.

Robert Cooper has served as President of both the Ontario Choral Federation and the Association of Canadian Choral Conductors and is on the Board of Directors of Chorus America. To complete the circle, Mr. Cooper brings fine choral music to all of Canada as Executive Producer, Opera and Choral Music, for CBC Radio Two.

In June 2003 Robert Cooper received an Honorary Doctorate degree from Brock University for his significant contribution to the Canadian choral community. Also in the same year, he was made a Member of the Order of Canada.

Dr. **Lori-Anne Dolloff** is the Coordinator of the Music Education division at the university of Toronto where she teaches undergraduate and graduate courses in choral conducting, teacher education and elementary music. Dr. Dolloff conducted the University of Toronto Symphony chorus from 1995-1999. This is her inaugural year with the University of Toronto Master Chorale. An active conductor and organist, Lori-Anne Dolloff has conducted church choirs and community groups for 29 years. She held the post of Artistic Director of the Mississauga Festival Choir from 1984-2005. She has published on teacher identity in the British journal "Research in Music Education" and the Canadian Journal of Research in Music Education. Her monograph, Das Schulwerk provides an excellent philosophical discussion of the role of the Orff approach in the artistic development of children. Prof. Dolloff is also a contributing author to the text "We Will Sing!" An Associate of the International Association for Choral Music Education, Prof. Dolloff has taught course on conducting, score study and reflective practice across the United States and in Canada, and in Great Britain and Sweden. An emerging composer/arranger, she has many choral pieces published with Boosey & Hawkes, and is frequently sought out as a guest conductor for residencies, choral festivals and workshops.

Master Chorale

Soprano
Irene Apanovitch
Patricia Chan
Angel Chen
Roseanne Greco
Hsein-Mei Ko
Susan Lam
Shih Ren Lu
Lisa Lim
Laura Michaels
Amie Watson
Anne Wong

Alto
Sarah Black
Talisa Blackman
Christina Maria Chern
Vivian Chiang
Patricia Chung
Veronica Davy
Tanya Krosel
Allison Law
Indira Nanavati
Alina Olariu
Jee-Eun Megan Shin

Tenor
Andrew Adair
Nemanja Pjanic
Qi Yang
Jacky So

Bass
Sharbel Dalal
Miladin Danailov
Dob Feldman
Michael Fortin
Casey Goranson
Konrad Harley
Bence Kutrik
Don Pounsett
David van Hout
Andrew Weleschuk
Kunitaka Yamazaki

Women's Chorus

SOPRANO
Natalie Basta
Julia Bentley
Justine Butkovich
Emily Ding
Sarah Gibbons
Jocelyn Howard
Nicole Hulme
Maria Kaushansky
Grace Kim
Laura Kim
Kay Kong
Chelsea Laird
Melanie Lamoureux
Joanne Leung
Hannah McFarlane
Cecelia McKibbon
Victoria Medieros
Opani Mudalige
Charlotte Mundy
Megan Prashad
Angie Roides
Lisa Schulte
Moksha Serrano
Laura Silberberg
Shannon Teemull
Shannon Thomson
Tamara Vaughan
Aviva Wilks
Justine Wong
Christine Yen
Ilana Zarankin

ALTO
Sachi Adachi
Audrey Bild
Rebecca Daniels
Larissa Doherty
Natalie Gajewski
Emma Heath-Engel
Zishan Huang
Chelsea Hughes
Maria Jung
Diana Kim
Danielle Kolenko
Candice Leung
Jennifer Li
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Please contact Marilyn Brown at 416-946-3145 if you would like to learn more about this program.